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Pavilions as Urban Placemakers:
Temporary Architecture and Community Engagement

by
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requirements for the degree of

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Introduction

Temporary urbanism in the form of temporary pavilions can reveal the social, economic, or political needs and wants of a community. The pavilion can act as a space of freedom from physical needs such as shelter, as well as freedom with the purpose of meeting, exchanging, and thinking (Bevan, 2015). When the pavilion is only in place for an intentionally temporary span of time, it is possible for activities, ideas, and communities to form, whereas the implication of permanence may not allow for the same action, due to efficient cost, lower level of planning, and faster development (Bishop & Williams, 2012). Injecting temporary structures into urban areas can garner attention from communities, developers, or government and suggest a new usage for underserved lands to be redeveloped for the communities (Tardiveau & Mallo, 2014; Harris, 2015). This contributes to the act of placemaking, in which communities take ownership and use the space that is identified by and identifies a collective cultural space. This thesis will first discuss the history of pavilions, community engagement, and temporary urbanism. Next, four case studies of large and small scales will be analyzed to determine how temporary pavilions can engage with a community and contribute to ownership and placemaking. Through these studies a brief guide for community engagement using temporary pavilions was developed to aid community collaborators in using pavilions for various purposes. Thus, temporary pavilions have the ability to activate people into making their place.

History and Context

The temporary pavilion is an offshoot of the pavilion archetype in architecture. There have been pavilions that were designed and built with the intention of remaining permanent, such as city park pavilions (Lovejoy Fountain pavilion, Charles Moore, 1962), as well as interventions that were intended to be temporary but became permanent after their debut (Eiffel Tower, Gustave Eiffel, 1889). This thesis will examine the pavilions that were designed to be temporary, and fulfilled its temporal occupation. The pavilion as a temporary structure exists in a duality of sculpture and architecture. In order to define the pavilion, sculpture and architecture must first be distinguished from each other. Krauss (1979), defines these elements in reference to what they are not. Sculpture is decidedly the not-architecture and the not-landscape. This definition creates additional categories of, and junctions between, marked sites, site-constructions, and axiomatic structures. The pavilion aligns most closely with the axiomatic structure, the most built of Krauss' categories that is the intersection between architecture and not-architecture. The pavilion is regarded as both architecture and not-architecture as it is grounded in its temporality. The ease of appearance and disappearance of these structure is a clue to the name *pavilion*, as the word can be traced to the Latin *papilio* or the French *papillon*, both meaning 'butterfly' (Robinson, 2013; Bevan, 2015). Bevan (2015) states this temporality speaks to a "latent desire for freedom and movement" (p. 19) attributed to early nomadic societies, while the pavilion as a show of power, territory, and pageantry dates back to Henry VIII's Field of the Cloth of Gold palace of 1520. Pavilions offer safety from natural forces, as well as an accessible place for people to develop into a community. As time progressed, pavilions became a staple of parks and gardens, then transformed into shows of technological

advancements during World's Fairs and World Expos dating back to 1851 (Robinson, 2013). The first architectural display at the Venice Biennale in 1980 included the Strada Novissima, an artificial street exhibiting the many different post-modernist architectures through temporary pavilions. The Venice Biennale pavilions were displayed for three months and were stand-alone pieces of architecture that, when shown together, proposed new techniques of display for architecture that had adapted to the new media and art consumption of the time (Szacka, 2011; Plant, 2002). The Venice Biennale paved the way for pavilions to be displays of spectacle and exhibition, such as the Serpentine Gallery Pavilions, creating a statement surrounding a moment in art and architecture. In a smaller local scale, temporary interventions such as pavilions and pop ups can bring attention to underserved urban areas in need of regulated maintenance or redevelopment (Harris, 2015). Such attention might also signal the beginning of gentrification (Bevan, 2015; Hill, 2015; Van Schaik, 2015) through commodification if the intention of a temporary urbanism does not align with the desires of the surrounding community (Harris, 2015). The Pop Up Porch and Gateway Chrysalis Pavilions in Portland, Oregon were initiated under different circumstances and desires that affected their receptions in distinctive ways. The Serpentine Pavilions, Shanghai World Expo, Pop Up Porch, and Gateway Chrysalis Pavilion will be discussed and analyzed with placemaking theory for communities and temporary urbanism.

Architecture and community are connected through the necessity of shelter and the desire for collaboration, functionality, and operation. Hendrix (2012) describes this desire as the human psyche, thus architecture is the manifestation of the human psyche. To a human community, architecture is the manifestation of the collective cultural identity. For a public space to become such a manifestation, community placemaking must occur. Placemaking within

architecture and planning was first emphasized in the 1970s and 1980s in Europe and the United States (Aravot, 2010) after modernism and the globalization of architectural design. There became a demand for place-minded buildings rather than an international style of minimalism that could be dropped into a site with little to no concern about the specificity of the land, its location, cultural relevance, or community desires. Aravot (2010) notes that “architecture may contribute to the creation of sense of place, or conversely, to placelessness. Places have meaning... They have physical, spiritual and social dimensions” (p. 207). Through the rejuvenation of placemaking in architecture and planning, places can convey their meaning in structural ways. Wortham-Galvin (2008) argues that place “should embrace experiential and associational narratives as well as physical attributes” (p. 39), meaning that placemaking is more than a structure put into a community. For a place to be thoroughly identified with a culture, Skennar (2004) considers the “climate, environment, and cultural diversity and customs” (p. 19) of a community to be a key to cultural development and placemaking. A public space, Skennar argues, should be informal and multifunctional to garner the attention of and use by various groups of people. This goal may be achieved by public engagement in the design strategy, with the intention of incorporating a shared domain and fostering community enthusiasm in the early stages of a place. Tardiveau & Mallo (2014) consider temporary urbanism in public spaces as a function of both habitus and assemblage theory. Habitus is the systematic habits that people of a community produce and assemblage theory presents the idea that public spaces and urban life only exist because of the relationships and experiences made between actors in the community. Thus, it is necessary for the process of public placemaking to consist of public engagement with

existing community members. Public engagement and placemaking allows cultural identity to become a part of the architecture.

There are various strategies for engaging communities. When outside corporations, design groups, or municipalities want to engage with a community during a project, a common method is to identify stakeholders and use design charrettes to discuss their wants while presenting possible developments. Once the design team or firm is established through a series of client meetings and bids with contractors or developers, preliminary designs are conceived with some level of research. This can include geographic, political, historical, and social factors. The design charrettes are often conducted within community meetings or town halls that may see a low turnout since not all people can attend meetings due to time or location conflicts, and it is also “rare to find youth or young adults attending community meetings” (O’Leary & Pitera, 2015, p. 113). Those who do attend may not represent whole communities, but particular interest groups, they may not want to speak up to the whole group, or there may be voices that overpower others and arise conflict. Meetings conducted in this way are not representative of the wants, needs, or concerns of whole communities, but rather of people that have fortunate schedules. The charrette, a term used by American design professionals in the 1960s and 1970s, has been used as a platform for feedback from stakeholders and citizens in town meetings, but also as “a way to facilitate change in participants’ perceptions and positions, with the end goal being the acceptance of a given design” (Wortham-Galvin, 2013, p. 24). This questions the validity of the design charrette and shows that this strategy may not be ideal for certain communities, developers, and projects. This process is present in urban planning and traditional permanent architecture, becoming a “minimal requirement of effective and ethical practice in

municipal planning and placemaking” (Finn, 2014, p. 387). Some charrettes may also attempt participatory design, where considerations brought forth by community members are integrated into the planning and design of projects. Traditional projects often impact a large amount of private citizens that had not been involved in design charrettes or town halls, while other non-traditional projects and methodologies involve only community groups, volunteers, and private citizens.

When communities take it upon themselves to act both as stakeholders and organizers, they may initiate *tactical urbanism*, also called *do-it-yourself (DIY) urbanism*, *guerilla urbanism*, *participatory urbanism*, or *temporary urbanism*. The actions associated with tactical urbanism are considered unauthorized, led by small voluntary groups or private citizens rather than private corporations or municipalities, that are meant to benefit the local user. The *Tactical Urbanism* handbook by Lydon et al. (2012) and the Street Plans Collaborative define a tactical urbanism project as being a “deliberate, phased approach to instigating change; an offering of local ideas for local planning challenges; short-term commitment and realistic expectations; low-risks, with a possibly high reward; and the development of social capital between citizens, and the building of organizational capacity between public/private institutions, nonprofit NGOs [non-governmental organizations], and their constituents” (p. 1). This handbook considers tactical urbanism to be a way that temporary structures or events can activate a community in order to gain ownership and contribute to placemaking. The introduction of tactical urbanism may be treated as a “laboratory for experimentation” (Lydon et al., 2012, p. 2) to kickstart interest in a current need, to provide a low-cost, flexible, and efficient temporary installation to promote a similar long-term project, or to use in conjunction with current or postponed long-term projects

that need interest, support, and momentum. Vallance et al. (2016) includes projects that “provide a commentary or critique of formal or commercial initiatives” (p. 83) to be within the realm of tactical urbanism. These actions, whether to provide an approach to a new change within a wanting community or to object to a development from an outside commercial or government group follows a long-established “trajectory of citizen involvement in shaping urban space” (Finn, 2014). As citizens demand attention to their needs, “the city is seen as a (public) democratic process, not a (private) consumable product,” (Wortham-Galvin, 2013, p. 23).

Temporary pavilions are advantageous in engaging communities through more traditionally funded and organized events, such as the Serpentine Gallery Pavilions and the Shanghai Expo, as well as community driven calls for action, such as the Pop Up Porch and the Gateway Chrysalis Pavilion. Temporary pavilions in the urban setting have become favorable due to many issues that cities and communities are facing. Greco (2012) points to “tough economic times, the emergence of a new kind of creative culture, and a preponderance of stalled development and vacant properties” (p. 17). The financial crisis of 2007-2008 reinforced economic uncertainty. Large banks, first in the United States, were afflicted with a “liquidity shortfall” causing a collapse of local and international stock markets, a decline in consumer wealth and the housing market, and restructuring of governments to bail out banks (Bishop & Williams, 2012, p. 23). This also caused an increase of vacant land as well as government budget cuts in areas of “urban development, regeneration, infrastructure, and public works” (Bishop & Williams, 2012, p. 23). Temporary pavilions can be advantageous in these circumstances since they may be seen as a “lighter, quicker, cheaper approach” (Vallance et al., 2017) that can be assembled and disassembled swiftly but also act as a “response to the ‘blight’

of empty properties as stimulus for regeneration during recession” while also used to “grant space to third sector organizations or welfare services where funding has been cut” (Harris, 2015, p. 592). Providing a service that is necessary and not met by municipalities is advantageous for all people and increases health and wellness. Small scale urban pavilions are human-scale and focused on creating a safe, compelling, and accessible human-centered experience. Greco (2012) also notes that temporary pavilion projects and events “allows for layering and a gradual transition to permanence” that are more financially conservative since smaller, cheaper projects may prove interest and importance of a multi-million permanent project that may not even be effective for the community (p. 18). Additionally, temporary pavilions at the mega event scale as well as the smaller urban scale carry a sense of ephemerality and exclusivity due to their short-term nature. This causes interest in experiencing the limited event, increasing popularity and likelihood of visitors and active engagement.

Temporary pavilions also carry possible consequences for many communities. If these projects fail to gain community ownership by stakeholders and citizen groups, the pavilion may represent the beginning of gentrification where space is overtaken by corporations rather than used to rejuvenate the current vulnerable population (Harris, 2015; Tardiveau & Mallo, 2014; Finn, 2014; Bishop & Williams, 2012), or the land on which an urban temporary pavilion stood could return to vacancy without promise of a future development (Desimini, 2015). If temporary pavilions and urbanism fail to engage communities the overall goal of the designers and their community may not be communicated to the municipalities or to other citizens. There are also negative possibilities if the temporary projects achieve community ownership, but do not align with government responsibilities. Finn (2014) notes that it is difficult for municipalities to

effectively consider the temporary projects or events as urban investments since temporary urbanism is based in “protest art, architecture, [and] social activism” whereas governments are first concerned with “ensuring public safety, equitably distributing resources and dis-amenities, adopting transparent and participatory processes for change, making fiscally prudent budgetary decisions, and balancing short-term needs and desires with long-term visions” (p. 390). The next sections of this paper will discuss four temporary pavilion projects at different scales with different community engagement attempts and techniques to show how temporary pavilions can be implemented to achieve community ownership and effective placemaking.

Case Studies

Serpentine Gallery Pavilion, London, England

The Serpentine Gallery pavilions are temporary structures built in the Serpentine Gallery grounds every year in London, England. The Serpentine Gallery was opened by the Arts Council of England in 1970. Since then it has hosted contemporary art and artist residencies. The first pavilion was designed by Zaha Hadid in 2000 (Figure 1a), intended to host a fundraising dinner for the gallery's 30th anniversary and to be on the gallery grounds for one week (Moore, 2010). But the pavilion "awoke so much interest that [former member of parliament and then] Culture Secretary, Chris Smith, persuaded the gallery to keep it up for three months, thus creating one of the most important international architecture commissions" (Verzier, 2016, p. 102). Since its initiation, the Serpentine Gallery pavilions have been designed by leading contemporary architects who had not previously built in Britain, and who could produce architectural spectacle. The pavilions are built within six months and displayed for three summer months in the gallery's Kensington Gardens. In 2016, the gallery also initiated the Summer Houses, four additional smaller scaled interventions more akin to sculpture than to Krauss' axiomatic structures. The Serpentine Gallery, the pavilions, and summer houses have free admission to reach as many visitors as possible. In the summer of 2016, during the installment of Bjarke Ingels' Serpentine Pavilion and additional Summer Houses by Kunle Adeyemi, Barkow Leibinger, Yona Friedman, and Asif Khan, the gallery saw over 250,000 visitors (Antonio, 2017). Since the 1998 renovations under the Patronage of Diana Princess of Wales, and under the direction of Julia Peyton-Jones, the gallery has seen an increase in attendance from 250,000 to 800,000 per year (Spence, 2013).

The Serpentine Gallery pavilions and summer houses attract many visitors to its grounds in the summer, however these structures must leave at the end of the three month installation. Most of the past pavilions were purchased from anonymous private collectors. The first six pavilions were sold for “between £250,000 and £500,000” (356,000 and 712,000 USD), though the price raised to more than £750,000 after Hans Ulrich-Obrist joined Julia Peyton-Jones in directing the event in 2006 (Verzier, 2016, p. 101). The first pavilion by Zaha Hadid was bought by the Royal Shakespeare Company, was dismantled for an additional £150,000, and reassembled in a parking lot in 2001 to act as a cafeteria to guide Stratford-upon-Avon garden visitors to the theater (Figure 1b). The pavilion was reassembled for one summer, then given to a local farmer (Moore, 2010). Subsequent pavilions also found their second life. The 2001 Pavilion by Daniel Libeskind Architects with Arup was briefly displayed in the city of Cork, Ireland in 2005. The 2002 Pavilion by Toyo Ito was purchased to act as a visitor center for redevelopment proposals, then retired to house private club events in the south of France. The 2016 Pavilion by Bjarke Ingels will be rebuilt in the Westbank of Vancouver, Canada and the 2017 Pavilion by Francis Kere will be moving to Kuala Lumpur-based Ilham Gallery. The Serpentine Gallery pavilions’ second lives, though briefly newsworthy and attractive to municipalities or communities, can be just as fleeting as their time in the Kensington Garden location, without the same level of cultural identity or acclaim. Since the pavilions are designed by leading architects to communicate their exploratory ideas to the public attendees and the rest of the design world, these intentions often do not align with their second lives, where the spectacle of having been a Serpentine Gallery pavilion is thought to be enough engagement.

The Serpentine Gallery pavilions have always been a commodified object. Since the first pavilion was used to host a fundraiser, each pavilion spectacle after has had “compendious lists of sponsors’ names and logos attached... The pavilions flourished at the fertile intersection of art, glamour, corporate sponsorship, iconic architecture, PR, and property development” (Moore, 2010). The architects’ celebrity becomes a driving force behind the investment of the pavilion, with expectations of designs that are “unusual and irrational” (Stamp, 2012). The sponsors of the pavilions may also be the subsequent owners after the Serpentine Gallery installment, as in the case of the Herzog & de Meuron and Ai Weiwei pavilion of 2012 (Verzier, 2016). This questions the intention of the pavilion from a work that could connect to the gallery and its immediate visitors, into an object that the sponsor desires. The designers of the 2012 pavilion dispelled the controversy, with a design more tied to the grounds, and reflective of previous pavilions. The unusual and irrational designs promote “wider trends and developments such as idiosyncratic architectural design,” (Hensel & Cordua, 2015, p. 19) that becomes a form of branding and styling for future pavilion entries. Rather than the platform for social change that Hill (2015) advocated for, or the “facilitators of the inherent knowledge of people... much more sophisticated than the thinking of those who design deliverance” (Van Schaik, 2015, p.11), the Serpentine Gallery pavilions become a catalyst for what is possible in the realm of design and contemporary art, breeding exclusivity and spectacle. The inability of pavilions to effectively live second lives away from the Kensington Gardens at the Serpentine Gallery represents the loss of such exclusivity and spectacle that keeps the event alive. Since the pavilions don’t comment on or resemble the communities in which they are subsequently placed, they do not gain community ownership nor do they engender future community ownership.



Figure 1a. Serpentine Gallery Pavilion by Zaha Hadid, 2000. Retrieved from <http://www.serpentinegalleries.org/press/serpentine-gallery-pavilion-2000-designed-zaha-hadid>



Figure 1b. Verzier, Marina Otero. Serpentine Gallery Pavilion by Zaha Hadid, in Kingsford location, 2012. Retrieved from <https://www.domusweb.it/en/architecture/2012/11/12/tales-from-beyond-the-grave.html>

Shanghai World Expo Pavilions, Shanghai, China

The Shanghai World Expo in 2010, under the theme ‘Better City, Better Life’, brought together 189 countries, over 50 organizations, and 73 million visitors with 95-99% of those visitors being Chinese citizens (Winter, 2012; Hubbert, 2017). This six month expo was the largest in its history and cost an approximate 45 billion USD (Hubbert, 2017). Though World Expos have historically been used by political powers to promote colonialism, the pavilions at the Shanghai Expo exhibit a more harmonious narrative. This Expo also differentiated itself through outreach in the form of promotional community design competitions and local infrastructure (Lamberti et al., 2011). These efforts combined with interest and participation of Chinese citizens resulted in an Expo more closely related to the city in which it is situated.

Historically, world expos and world fairs showcased technology, culture, and fine arts of developed, colonial countries and the crafts and resources of developing conquered nations (Hubbert, 2017). The Great Exhibition of the Works of Industry of All Nations of 1851 promoted technology, industrialism, and fine arts accompanied by the Crystal Palace designed by Joseph Paxton. This iron, wood, and glass structure displayed modern technological advancements in architecture and engineering as it was low in cost and assembled in five months, and could be dismantled and reassembled elsewhere. Within the Crystal Palace were raw materials, machinery, and crafts from the British Empire. The 1855 Paris Exposition Universelle also displayed items from the British Empire in addition to possessions of other developed European nations. Architecture as a representative of colonial powers was incorporated in 1870, and architecture as a representative of culture was added in 1878. The 1889 World Expo in Paris featured the Eiffel Tower, designed by Gustave Eiffel, as a display of

engineering power and “metropolitan modernity” (Winter, 2017, p. 72). Winter notes that “it is through architecture, in both its design and layout, that we begin to see how the representation of cultures and nations was mediated through distinct ideological values,” (p. 72), as seen within the size and central location of the Eiffel Tower in juxtaposition to smaller structures that communicate a developing, conquered people’s art and resources. As cultural pavilions became organized by racial groups in later United States fairs, they advanced a “teleological, racist vision of human progress to mass audiences” (p. 74). The Shanghai World Expo expanded representative pavilions in the postcolonial era, though some similarities occur.

The Expo exhibited 189 out of 196 of the world’s independent nations, with 66 pavilions some of which held smaller pavilions or displays within. This practice relates to world fairs historically grouping nations by geographic location and racial groups, within the Joint Africa Pavilion (42 nations collectively), China’s Joint Provincial Pavilion (31 provinces collectively), and Pacific Pavilion (15 nations collectively) (“National Pavilions”). In addition, some nations displayed historical cultural artifacts rather than or in addition to contemporary technological works. This diversity separates the Shanghai World Expo from previous World Expos’ dictation of cultural nationalism and expands the material and philosophical heritage into the current technological age as well as the Expo’s mission of sustainable, harmonious urban life (Hubbert, 2017; Winter, 2012).

Additionally, considering that the large majority of Expo visitors were Chinese citizens, this event communicated the power that China had over organizing its people to the world, as well as how China should be perceived by its citizens. The classical Chinese design of the China Pavilion (Figure 2a) covered 71,000 square feet, expressing the monumentalism and power of

China as well as the enduring connection between China's heritage and future (Hubbert, 2017). This pavilion attracted the most visitors, which necessitated the composing and maintaining of lines through various strategies the event coordinators had anticipated, communicating organizational prowess of the Chinese government over its people and resources (Houdart, 2012). Under the massive pavilion was a digital film 'Harmonious China' that showed the evolution of a multi-generational family accompanied by calligraphy and quotes from Confucius, displaying a harmonious traditional yet progressive family and familiar sayings that would relate to international visitors and subtly communicate a consistent history of the nation. The Expo also featured the film 'Wan Hu Flies to Heaven' which showed the legend of Wan Hu, "a Chinese pioneer [who] made the first attempt in human history to reach outer space," (Hubbert, 2017, p. 57). According to the legend, although he did not survive the attempt, he achieved immortality and eternally resides on the moon. This legend and film communicate the belief that space travel has always been a technological feat and that tradition awards a competitive creativity and innovation to its culture. Organizers of these films communicate an enduring duality between the traditional heritage and the developing future, showing the world that China's place is rising in terms of governance and technology, as well as showing its citizens that these qualities are what gives the nation its power. Hubbert also argues that in order for China's efforts to be effective, the nation must be "engaging the domestic population not simply as objects of pedagogy but... strategic stakeholders in the diplomacy process," (p. 60). The videos were able to connect with domestic visitors through their language, history, and values since they drew upon ideas ingrained into the culture, and reinforced and reeducated people on such beliefs. However, the message of harmony had been used by the government to

homogenize and censor its citizens (Hubbert, 2017). While the mega event took measures to communicate the power and status of China to its domestic citizens and international visitors, there were also citizens that were involved in communicating their cities' needs and desires in development to the governing powers.



Figure 2a. Organized lines formed under the China Pavilion with approximately four hour wait, Shanghai Expo 2010. Retrieved from <http://filipinofreethinkers.org/wp-content/uploads/2010/09/P1000457.jpg>

The Chinese government placed its bid for the 2010 World Expo in 2002, and stakeholders had been involved closely following the approval. Organizers of this mega-event identified tourism and travel agents, local and central governments, policy makers, entrepreneurs, as well as families and independent resident groups as stakeholders of the development (Lamberti et al., 2011). Tourism and travel agents were contacted in order to compile travel itineraries and hotel accommodations for international visitors to China. Entrepreneurs within the tourism industry built new hotels for foreign and domestic visitors, with

frequent input from local policy makers and resident groups. Attention to the tourism development would reinforce the experiences had within Shanghai and hope to increase tourism once the event has ended, building a “state-of-the-art tourism heritage” that would need approval from local and central government as well as residents (Lamberti et al., 2011, p. 1479). The amount of hospitality the city provided would communicate that the Expo had public support. Private residents also extended their homes for and acted as tourism guides for visitors, and some neighborhoods organized entertainment shows and performances in their local park for visitors to enjoy outside of the Expo. Lamberti et al. (2011) also notes that “spontaneous groups of retired people started promoting the World Expo door-to-door” and that “the Bureau of World Expo Coordination started consulting them” to understand how the information about the Expo was being understood and if there was sufficient satisfaction (p. 1479). The impact of community groups exemplified the public approval the Expo needed and showcases the power of DIY urbanism as it can reach larger powers. The local and central government also added eight more lines to the Shanghai Metro subway which benefited visitors during the Expo and residents during their commute in Shanghai after the Expo (Wenjun & Yuyang, 2008). The reinvestment into the Shanghai industrial area and into the surrounding residential areas showed that the Expo could provide for the community in real infrastructural ways that would support the city after the mega event ended.

Resident communities of Shanghai also held a promotional event for families to share their design and planning ideas. In Ning Bo City residents showed their perspective with “Ning Bo City Pavilion As I See It,” where a representative from the province claims the responses and insights “actually impacted deeply on the design of the pavilion, on the choice of the events

hosted and on the tourism planning in the region” (Lamberti et al., 2011, p. 1479). The resulting Ningbo Tengtou Pavilion (Figure 2b) was chosen as the only rural representation in the Shanghai Expo’s Urban Best Practice Area. This pavilion, as well as other urban planning-themed pavilions at the Expo communicated five sub-themes of the event: Blending of Diverse Cultures in the City, Economic Prosperity of the City, Innovation of Science and Technology in the City, Remodeling of Urban Communities, and Rural-Urban Interaction (Houdart, 2012). These pavilions demonstrated urban practice plans that educated international and domestic visitors on real city management and development processes. The responses also helped to save a neighborhood park that had been planned to be replaced by a new hotel and shopping center. Within the Suzhou industrial area, residents were asked to draw what they imagined their city would look like after the mega event of the Shanghai Expo, emphasizing more tourism development and architectural designs about new buildings. These events and the serious consideration of feedback from local stakeholders is akin to the design charrettes that take place for developing social support for urban projects, and also to acts of tactical urbanism in which the feedback is used to seriously challenge the plans of municipalities and assert the needs and desires of communities. When municipalities and policymakers choose to listen to their residents and enact change that is demanded by their residents, a placemaking relationship is strengthened between all parties and the city they are working to enhance, preserve, or rediscover. In this way, the identity of Shanghai was formed through observation, narrative, association, and ritual of residents to align with the developments and maintenance by designers and planners (Wortham-Galvin, 2008). What set the Shanghai Expo apart from other large scale contemporary events such as previous Expos and the Serpentine Gallery Pavilion is the

involvement that residential stakeholders took upon themselves, and that the concerns, desires, and ideas were seriously considered by decisional bodies, which enabled such ideas to become realities. This action of community engagement aids in community ownership and investment in lasting ways through infrastructure, maintenance, and social involvement.



Figure 2b. Xing, Fu. Ningbo Tengtou Pavilion, Shanghai Expo 2010.
Retrieved from <http://www.w-a.pl/aktualnosci.php?artykul=2620>

Pop Up Porch and Gateway Chrysalis Pavilion, Portland, Oregon, United States

The city of Portland, Oregon has been the host of a few temporary pavilion projects. These community-based pavilions vary in size, duration, location, and intent. These projects differ from the previously discussed pavilions in many ways. While the Serpentine Gallery pavilions and Shanghai Expo pavilions have sponsors, bids for location, and three to six month duration, putting together such an event is not feasible for smaller scaled communities nor is it ideal for communities to access them and still feel able to have a voice with future developments. The Pop Up Porch was intended be an act of tactical urbanism in that a community is taking space for themselves and sparking a dialogue between other residents, municipalities, and developers. The Gateway Chrysalis Pavilion was brought onto the Gateway neighborhood park project after design decisions had been made, so the pavilion acted as a promoter of the development for the immediate community who visited the day's events. These projects were able to achieve different levels of community engagement due to various circumstances, but they may both serve as examples of how pavilions can be used within an urban context and the challenges that come along with pursuing an act of temporary tactical urbanism.

The Pop Up Porch was designed by Portland State University (PSU) architecture students during the summer and fall academic quarters of 2015, and the build was completed in the summer of 2016 (Figure 3a). The project began with a meeting between community advocate Renee Mitchell, Laura Lo Forti from Vanport Mosaic, and B.D. Wortham-Galvin of PSU School of Architecture at the Skanner, to create *A Place to Be*. The meeting determined that a porch could provide the space, safety, and cultural relevance necessary for attracting attention, interest, and support for a permanent arts-focused community center for the Black population in the

Albina neighborhood of Portland, “making Black Arts, Culture, and Heritage visible and supported in the city of Portland” (“About a Place to Be”, 2016). The project was supported by the National Endowment for the Arts grant. While the design and site of the physical porch were being discussed in the summer and fall of 2015, students also studied the cultural issues surrounding the pavilion’s intended community through interviews, videos, and research under #blacksoulpdx, in conjunction with *A Place to Be*. This investigation informed design, site, and color decisions of the porch. The 20 foot by 30 foot porch was mostly built on PSU campus by students and community volunteers with wood donated from the Portland State of Mind installation (PSU School of Architecture, 2016). The porch resonated with student designers as it is a “historically accessible public space for the African American community in this country,” on which family, friends, and neighbors could come together in “storytelling, cooking, sewing, singing, music, and conversations both important and mundane” (“About a Place to Be”, 2016). A radiating wooden tree-like canopy and quotes from Black leaders were painted Haint blue, a color that African slaves used to protect their homes and families from *haints* or haunting spirits. This color defended people from evil, kept traditional cultural beliefs alive, and contributed to the strength of the African community in America. The porch was ADA accessible and designed to be approachable from every angle, to invite anyone to spend time, sit, and share in the porch (J. Dubyoski, personal communication, April 3, 2018) (Figure 3b). The programming of the porch included dance, lectures, and performances, but the events and attendance were lower than expected due to difficulties in permits, awareness, and schedule.

The site selection was a difficulty the design and planning team had to face early in the project. The site was a sensitive topic since different people within the Black community in

Portland had different needs and concerns including safety of the specific park that was being proposed, cultural relationships to the history of a neighborhood, and the desire to be moving back into a significant neighborhood (J. Dubyoski, personal communication, April 3, 2018). The first proposed site was Holladay Park near Lloyd Center in Portland. There had been crime and violence in the area, during the planning stages from May to December 2015, there were 932 reported offenses in the Lloyd district (Strategic Services Division, 2018). The district and Holladay Park had been considered dangerous as early as 1989, after offices, shopping malls, and the MAX stop had been established (Parks, 2014). The park had been the center of mugging, car break-ins, drug dealing and use, gang activity, and shootings (Parks, 2014; The Oregonian, 2015). This violence, along with the lack of desire to move back into the neighborhood made planners reconsider the location of the Porch. However, the city did not approve other sites the community members wanted so they settled on the Holladay Park site. Unfortunately, the park manager claimed that the Porch planners did not have the appropriate permits so the Porch had to ultimately land on PSU campus. Bureaucratic barriers are put against tactical urbanism because the government needs to put the safety of its citizens first while also projecting an image of a harmonious city. Barriers also came from the community partners, the timeline of the build and programs, and a lack of awareness.

As the timeline for site selection and building of the Porch were pushed back, programming events with community partners became more difficult. The Vanport celebration was approaching and taking precedence over the Porch events and programs. These challenges resulted in a cancellation of most performances and talks scheduled to take place on the Porch and low awareness of the project as a whole. The Porch build was completed in late summer of

2016 by the student design team and community volunteers. An estimated 60-100 visitors interacted with the porch during October and November 2016. The faults in the project reflect what Desimini (2015) calls a *Proportional Mismatch*, in which “temporary interventions struggle to match the duration, scale, and scope appropriate to their context. They can describe, react to, and comment on the complexity of the situation but cannot project beyond it” (p. 288). The Porch was able to comment on the need for a desire for a Black arts and culture center in Portland, but did not reach the appropriate communities, individuals, municipalities, or developers in an effective manner. Since the amount of time for the Porch to be on site was also shortened, there was a decrease in the availability and accessibility of the project and subsequent action toward a Black arts and culture center. For temporary projects based in communities looking to spark interest and awareness in their cause or future projects, they must consider the planning and artistry, as well as propose a restructuring of long-standing issues. A temporary pavilion, like the Pop Up Porch, can be an engaging setting for discussion, creating ideas, and calling attention to social urban needs within the city. However, the displacement of the Porch to a less relevant location disconnected the purpose of the Porch and the desires of its community group. When it comes to do-it-yourself tactical urbanism, temporary pavilions and projects involve “creation and installation of small-scale design solutions meant not only to highlight, but actually solve - at least in one location for a short amount of time - an urban problem” (p. 383-384). The Pop Up Porch succeeded in highlighting an urban problem to those that visited the Porch and knew of the student-led project, but it failed to spread the awareness to the general public partly due to the irrelevant site location and short duration of installation.



Figure 3a. O'Donnell Stein, Karen. Pop Up Porch by Portland State University School of Architecture, 2016.

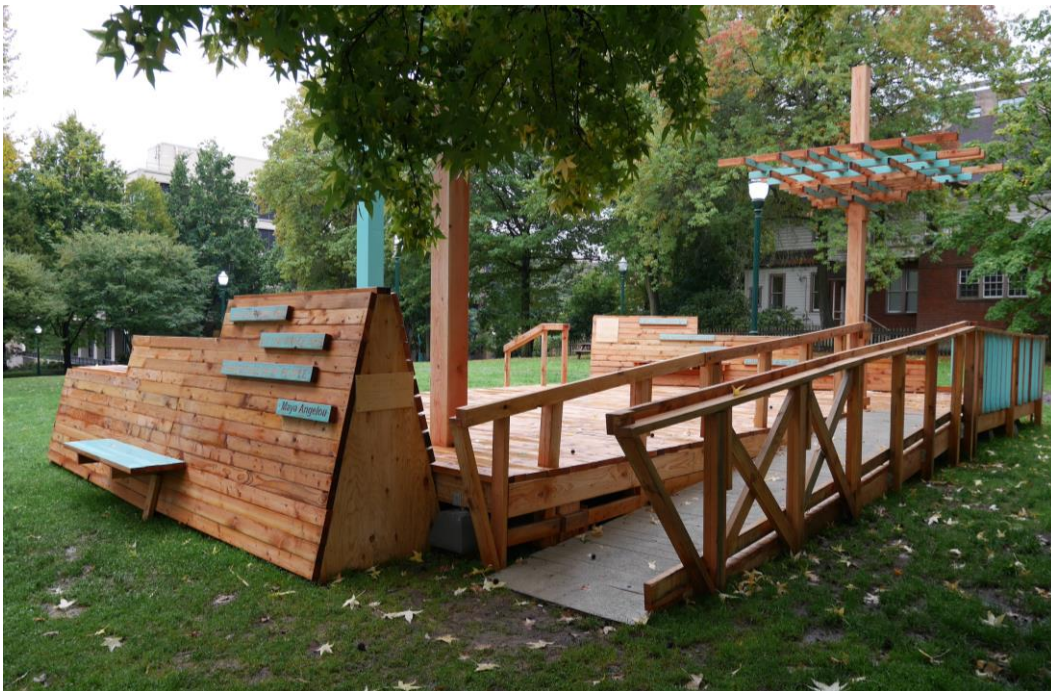


Figure 3b. O'Donnell Stein, Karen. Pop Up Porch by Portland State University School of Architecture, 2016.

The Gateway Chrysalis Pavilion also had a short installment but was more involved in the current development of a municipal project, gaining more attention and interaction than the Pop Up Porch. The Gateway Chrysalis Pavilion was a temporary pavilion designed by the Center for Public Interest Design (CPID) with PLACE studio, artist Horatio Law, Portland Development Commission, and Portland Parks and Recreation set to officially open in 2018. The Gateway Discovery Park project asked the CPID to get involved in the form of a temporary pavilion at the future park site for one day to engage community residents and create a dialogue. The Gateway Discovery Park project had also previously used design charrettes in schools with similar butterfly feedback activities. Using multiple methods of engagement increases the scope of feedback from different parties that could be accessed at different times in different contexts. The Gateway Discovery Park was also planned to reach more communities, with accessible play areas for people of all abilities, and increase access by 800 new households (Portland Parks and Recreation, 2018). The park development reflected the interest of the Portland Development Commission, Portland Parks and Recreation, and the City of Portland in creating more accessible parks for more urban residents. The pavilion was in the form of a butterfly's chrysalis to relate to the butterfly theme that the artist Horatio Law had planned for the public art within the park. This theme relates to the migration patterns of the insect and the Gateway community of immigrants. The structure itself (Figure 3c) was made of large sheets of cardboard folded into a sculptural abstraction of a chrysalis and supported with repurposed triangular wood frames (Center for Public Interest Design, 2015). Within the Chrysalis Pavilion, visitors wrote their hopes for the park, interests in future activities, and messages to the community on paper butterflies that were attached to the pavilion and given to parks coordinators (T. Ferry, personal

communication, April 16, 2018). However, this pavilion could not present the park designers with design information from the community attendees since it was intended for one day and designed after the acceptable time period of informative community engagement.

The Chrysalis Pavilion was on the Gateway Discovery Park site for one day in the summer of 2015 to announce the presence of the park development to community visitors. The events of the day included visiting the park, learning about the upcoming development, and catalyzing placemaking with activities such as the Chrysalis Pavilion butterflies and Field of Dreams movie playing in the park, resulting in an estimated 300-500 visitors to the park with varying degrees of engagement with the pavilion (Figure 3d) (T. Ferry, personal communication, April 16, 2018). Having people visit the park, or to even pass by the land and see that there was an event and a pavilion on the lot, was an important step in gaining the awareness and support the park needed. When used in conjunction with a public planning process, “tactical urbanism may more quickly build trust amongst disparate interest groups and community leaders... no matter how small the effort, there is an increased likelihood of gaining increased public support for more permanent change later” (Lydon et al., 2012, p. 2). Although the pavilion would not function to propose design or programming decisions, it was able to be an experimental, short term, low cost, flexible test of activating land for future development. Temporary pavilions and events within them can build trust, show support for long-term projects, and link developers, architects, and municipalities with communities (Bishop & Williams, 2012). The permanent pavilion on the park would not necessarily look similar or be interacted with in the same way, but the physical presence of the Chrysalis Pavilion was able to yield expectations and visualizations of the future developments in the park. Being able to take the visitors on an “imaginative journey” through the future park is key to an immersive temporary pavilion

installation (Harris, 2015, p. 598), transforming the site from just an entry point into a “haptic encounter and enhanced experience” (p. 599). The temporary pavilion can be used in conjunction with larger projects to enhance community awareness and engage the imagination and expectation of visitors, creating investment and ownership that will follow the permanent development.



Figure 3c. Ferry, Todd. The Gateway Chrysalis Pavilion was constructed with folded cardboard, a lightweight, cheap, quick material that lend itself to the chrysalis of a butterfly, 2015.



Figure 3d. Ferry, Todd. The Gateway Chrysalis Pavilion lit at night and activated with community engagement activity during the day, 2015.

Conclusion

Temporary pavilions have served as placemaking catalysts as installments in mega events as well as smaller urban tools of engagement. In mega events, the pavilion typology becomes a show of design, status, and power, but the event can also be used to accomplish infrastructure development and connect communities to the event. While the Serpentine Gallery pavilions are useful in attracting many visitors to the London gallery in the summer, the second lives of the “starchitect” designed structures, often meant to attract the same type of visitor to a museum, club, or city, fail to achieve community engagement and ownership. However, when the organizers of mega events identify and work with local stakeholders and residents, new public accommodations can be made and the event can reinvest in the community, providing a service that will continue past the installment of the event and its pavilions, as with the case of the Shanghai World Expo. Temporary pavilions are also advantageous in the urban setting due to the recent recession, land vacancies, and stalled development that municipalities have dealt with since the financial crisis, as well as the necessity for public events and the desire for new community driven projects. Such pavilions are often fast, light, and cheap, with the possibility of many purposes that can function with less planning, less risk, and increased interest through the ephemerality and perceived exclusivity of the temporary. The Portland pavilions, the Pop Up Porch and Gateway Chrysalis Pavilion, demonstrate the importance of connecting with communities during the planning stages of the pavilion. When pavilions are used for tactical urbanism in favor of community driven projects, the visitors to the engagement activities are able to experience the possibilities of the new development, such as the Gateway Discovery Park. When pavilions are meant to spread awareness and spark a desire for new community driven

projects, they must align with the time and place relevant to the aspirations of the people.

Pavilions have the ability to engage with communities in a way that allows people to take ownership of their place, contributing to overall placemaking.

It is important to keep in mind that pavilions are not always the answer to engaging with people. Since pavilions can often end their temporary installment without real progression toward a permanent solution, or signal unwanted gentrification other possibilities exist for contributing to placemaking through traditional engagement as well as tactical urbanism. These strategies are associated with different collaboration groups, target audiences, timelines, and purposes as shown in the Guide to Community Engagement with Pavilions and Temporary Urbanism below (Figure 4). This guide shows the different possibilities one might consider when starting a community engagement project. Some purposes include promoting development, akin to the Gateway Chrysalis Pavilion and Gateway Discovery Park; pre-development participatory design, challenging a development, spreading awareness, or providing a service to the public. The next consideration is collaborators: who are you and who you can work with to get your project activated. This includes being an individual, a community partner, a community group, municipalities, or corporations. Each of these collaborators also have a target audience, usually municipalities, corporations, community groups, or the general public. The timelines of projects and processes to push a project forward may range from one day to six months or more.

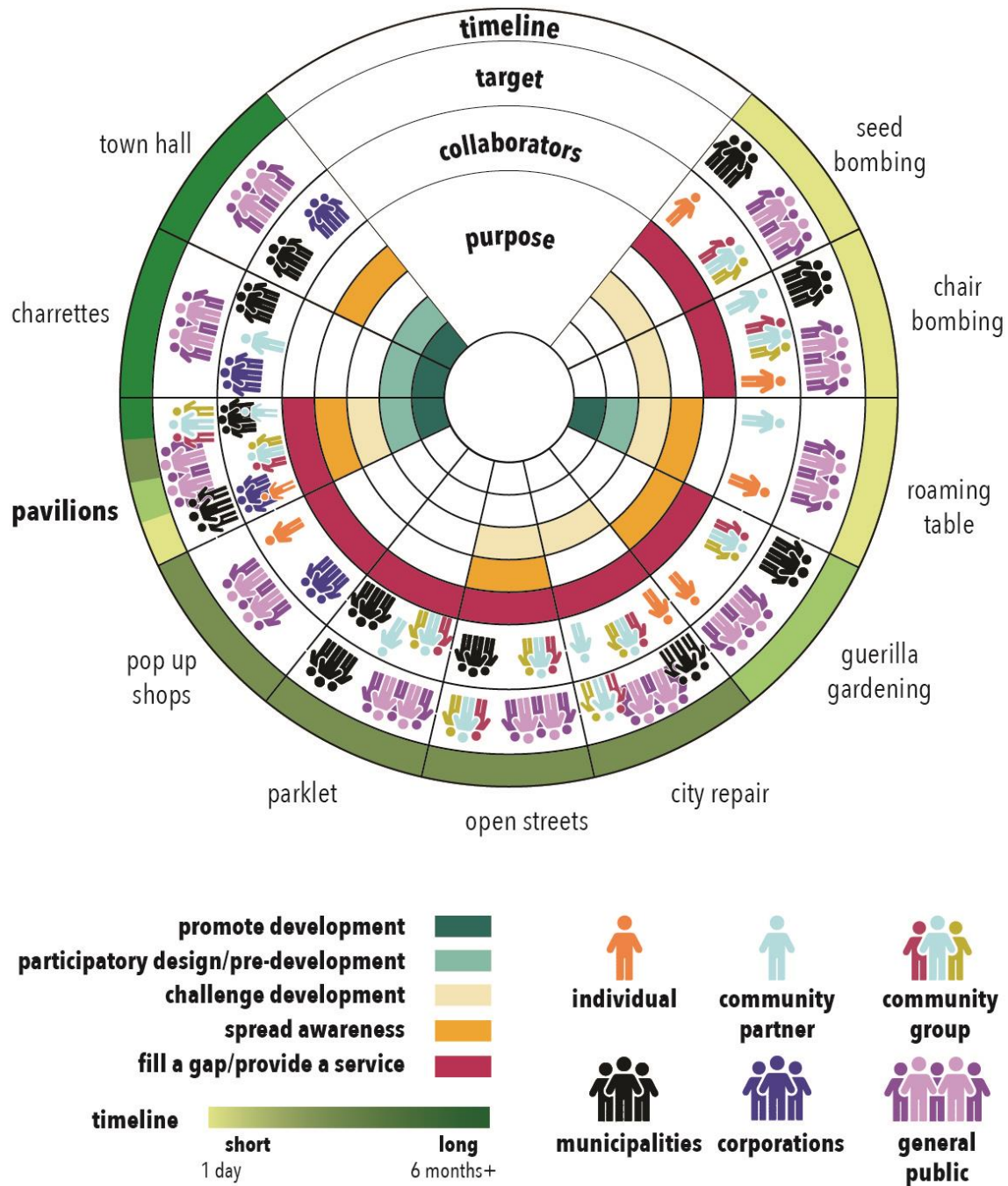


Figure 4. Guide to Community Engagement with Pavilions and Temporary Urbanism.

These concerns point to a type of traditional community engagement activity, a temporary act of tactical urbanism, or to pavilions which may intersect with aforementioned realms of engagement. The guide shows when tactical urbanism in the form of seed bombing, chair bombing, roaming tables, guerilla gardening, city repair, open streets, parklets, and pop up shops are appropriate. These projects have the ability to work for smaller groups of people with an interest in sending a message to municipalities and the general public in a fast way that can either be completely unsanctioned such as seed bombing and guerilla gardening or become more permanent in the cases of parklets and pop up shops. Traditional approaches on the guide show that design charrettes and town halls have been used for corporations, municipalities, and community partners with the intent of gaining approval by the general public but is often limited by schedule and the lack of motivation to participate. Temporary pavilions can promote a development, function in pre-development to engage in participatory design, challenge current or planned developments from municipalities or corporations, spread awareness of a need from a community, and provide a service or plan infrastructure services for communities. Because they are often the faster, lighter, cheaper answer to a temporary installation they can be activated by a range of people from an individual to a corporation, and they can be accessed by all members of the general public for as short as a day or as long as necessary with the intention of being disassembled for a permanent solution. As temporary pavilions may be used for and by myriad people, it is necessary to consider community engagement and ownership as a requirement of a functioning and thriving society. Through working with relevant community partners, creating a compelling space, and interacting with the public with the intent of transparent partnerships for a desired development, it is possible for people to make change and make place.

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